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ABSTRACT

This collection of 38 sea shanties is suitable for singers of all ages and can be adapted for group singing in the classroom. The song collection comes in a spiral-bound book and includes chord symbols and simple harmonies, as well as background information on shanties, illustrations, and a glossary of nautical terms to help to make the songs come alive. It also has an introduction which provides a brief history of the Great Days of Sail, the evolution of the sea shanty form, and a description of the various types of shanties, topics of which were drawn from shipboard operation, general grousing about life at sea, historic heroes, and, last but not least, women, usually those of "easy virtue" in seaport towns. The format used in the collection is to give the complete shanty, including refrains and chorus, with the music. In addition, the background notes given with each shanty include its use aboard ship. Illustrations throughout the book show types of ships and the work aboard them. The volume concludes with a diagram showing the names and locations of the sails on a three masted square rigger. (BT)

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HEAVE AWAY!

Sea Shanties for Group Singing

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Compiled and Edited by Margaret Batt

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Sea Shanties for Group Singing

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Joanna Colcord: *Songs of the American Sailormen*,
W.W. Norton, New York, 1938

William Main Doerflinger: *Songs of the Sailor and Lumberman*,
Meyerbooks, Glenwood, Illinois, 1972

Stan Hugil: *Shanties from the Seven Seas*,
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HEAVE AWAY

Sea Shanties for Group Singing

The songs in this collection come from the great days of sail, a period which fell between two wars, the War of 1812 and the Civil War. The development of the cotton trade between Liverpool and the Southern States, the growing traffic in furs and hides around the Horn into the Pacific, the tide of emigration to the United States during the 1840's, the tea-clipper trade to the Orient and the gold rush to California in '49, all activated a boom in sea commerce undreamt of in earlier times. In the heyday of this stirring and prosperous era, the art of shanty singing was developed to its highest point.

In the 1800's the sailing ship was brought to a new standard of speed and efficiency as well as a breath-taking beauty of line and construction. American packet ships began to cross the Atlantic around 1818, sailing on a regular schedule whether or not they were fully loaded. The Black Ball Line started the service and was so successful that other American lines soon followed. To meet the schedules and to beat out the competition, the "liners" had to sail as fast as possible. Their speed came from their captains who drove the ships furiously in all weathers and pushed crews without consideration of danger or exhaustion.

The most beautiful and romantic of all sailing ships, the clipper ships with their slender hulls and many sails, became queens of the sea during the 1840's. They brought tea from China, wool from Australia and carried fortune-seekers and supplies around Cape Horn to the California Gold Fields.

The full-rigged, deep-water vessels that carried on this international trade were manned by crews of twenty to fifty men. Shipboard work relied totally on human labor unassisted by mechanical power. Muscle power and coordination were required for the back-breaking labor of heaving up anchor, hoisting sail, hauling away on braces, tacks and sheets or manning the pumps. To accomplish these jobs meant working as a team in rhythm and this was best done when the tempo was set by a song.

The shanty was a shipboard work song whose name probably derives from the French word "chantez." Its purpose was to help coordinate the movements of men doing a particular job through the rhythm of its line and its strong underlying beat. The form of the shanty varied according to the job at hand, but it usually consisted of short solo passages each followed by a line of chorus. When ships carried large crews, there was sometimes an instrumental accompaniment from a fiddle or concertina played by one of the crew. When every hand was needed, the shanties were unaccompanied. The refrains were usually fairly standardized in both words and tune, but the solo lines, sung by the leader or "shanty-man" varied greatly. There generally was, however, a pattern or central theme to which the shanty-man's improvisations adhered fairly closely.

Teamwork aboard ship required either short or long pulls or pushes. For jobs requiring only a few short powerful pulls, the SHORT HAUL shanty was used. The pull usually came on one or two words in the chorus. The HALYARD shanty was used to haul up yards (wooden crossbeams) to which sails were attached. These yards and sails typically weighed over a ton. Most halyard shanties consist of four lines (solo, refrain, solo, refrain) before the melody repeats itself. The crew would haul only on the refrain which gave the men a chance to rest for a few seconds before the next strong pull on the ropes.

The capstan (pronounced caps'n) was a barrel shaped apparatus around which a cable was wrapped. Bars were inserted into the top section and, as the men pushed on the bars. the cable wound around and lifted whatever was attached (anchor, cargo, etc.). As the work involved pushing around in a circle at a steady pace, a march-like cadence distinguishes the CAPSTAN shanty.

Windlass and bilge-pumping chores were stationary work requiring an up and down motion with the hands and arms. First the hands went high over the head and then down around the knees. PUMPING and WINDLASS shanties helped to coordinate this motion.

The last category of shipboard songs were not shanties in the true sense of the word in that they were not used for work but for entertainment. In the second dog-watch from 6 to 8 PM, the men usually gathered on the forecastle (foc'sle) head and there was singing and dancing of jig and hornpipe. The FOC'SLE song (called FOREBITTER by the British) was usually more ballad like in nature as it didn't require the strong beat of the work shanty. The themes ranged from ballads of sea fights, piracy and famous vessels to stories of adventures ashore in Sailor Town and "farewell" songs.

The topics covered in the shanties themselves were drawn from ship-board operation, general grousing about life at sea, historic stories and heroes and, last, but not least, women, usually those of "easy virtue" in seaport towns. The shanty-man, in his improvisation often attempted to amuse the crew with sly comments about life aboard ship or bawdy references to good times in the ports.

Although many of the solo lines of shanties were mere metric fillers and were interchangeable from one shanty to another, often both solo line and chorus reach to the level of true folk poetry ranging from the robust to the lyrical. The tunes used for shanties came from dance music, patriotic marches, music hall favorites, spirituals, minstrel show ditties, traditional ballads and African-American work songs.

The shanty represents the pulling together of several traditions. In the era of the transatlantic packet ships, many white sailors, especially Irish and English, worked seasonally as cotton hoosiers (stevedores) in the big Southern ports. They brought their shanties with them, heard the work chants of the Black stevedores and returned to sea with many new shanties. The West Indies trade produced further cross fertilization. African - American and West Indian seamen were said to make the best shanty-men with the Irish running a close second. The intermingling of the Anglo-Irish-Yankee shanty tradition with African-American work songs has produced the main body of shanties as we know them today.

The present collection is adapted for group singing in the classroom, summer camps and other communal singing situations and some of the more colorful "rum-drinking, hoor-chasing" language has been considerably toned down to suit this prospective group of singers. The arrangements do not pretend to duplicate shanty singing in its authentic form. The style of the shanty-man with his distinctive voice-hitches and whoops followed by a chorus of rough male voices would be hard to duplicate in most singing situations. The reason for this book is the author's strong feeling that these haunting, vivid songs of windjammer days should receive as wide an audience as possible. If they continue to be sung, something of the hard, dangerous, courageous way of life of the old-time shellbacks, now pushed back into history with the advent of the machine, may be transmitted and preserved. Their like will not be seen again.

NOTE

Most shanties are very similar in form. The shantyman starts out with his solo line; then the crew joins in on the second line (referred to in this book as the "refrain"). The third and fourth lines follow the same pattern (i.e. solo, refrain). In many shanties, a full chorus follows this four line pattern, the purpose being to "string out" the shanty for jobs requiring a longer periodof time. Capstan shanties in particular commonly use a full chorus. The format used in this book is to give the complete shanty, including refrains and chorus, with the music. From then on only the two solo lines are given since everything else remains the same. In singing, the refrains and chorus should be interjected in their proper places for each verse.

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Alabama

(John Cherokee)

A hauling shanty of Black origin dating from the days of slavery. It probably was introduced to seamen by way of the cotton hoosiers of Mobile.

E B7 E B7 E
Refrain
1. Oh, this is the tale of John Cher - o - kee, Al - a - ba - ma,
B7 E B7 E B7 E
Refrain
John Cher o - kee. The In - jun man from Mi - ra - ma - shee. Al - a - ba - ma,
B7 E Chorus E A E A E
John Cher - o - kee. With a way, hey, Uh!(grunted) Al - a - ba - ma,
B7 E E A E A E B7 E
John Chero - kee. With a way, hey, Uh!(grunted) Al - a-ba - ma, John Chero kee.

2. They made him a slave down in Alabam,
   He run away every time he can.

3. They shipped him aboard of a whaling ship,
   Again an' again he gave 'em the slip.

4. They catched him again an' they chained him tight,
   Kept him in the dark without any light.

5. They gave him nothin' for to eat or drink,
   All of his bones began to clink.

6. They buried him by the old main post,
   An' the day he died you could see his ghost.

7. At the break of dawn he goes below,
   That is when the cocks they crow.

A Rovin'

One of the best-loved and most enduring of capstan shanties, A Rovin' focuses on Sailor John's adventures ashore. It is known in a number of European languages and is believed by some collectors to date back to Elizabethan times. "Red-hot Yank" in verse six is a reference to the American packets which, due to their hard-driving captains, were often called "red-hot blood ships."

D A D A D
Refrain
1.In Am - ster - dam there lived a maid, mark well what I do
A G D Em
say! In Am ster - dam there lived a maid and she was mis - tress
A D D7 G D A D
Refrain
Chorus
of her trade. I'll go no more a - ro - vin' with you fair maid. A
G D Em A
ro - vin', a ro - vin', since ro - vin's been my ru - eye - in. I'll
D D7 G D A D
go no more a - ro - vin' with you fair maid.

2. This last six months I'd been to sea . . . .
   And, boys, this maid looked good to me.

3. I took this fair maid for a walk,
   And we had such a loving talk.

4. She swore that she'd be true to me,
   But spent my money fast and free.

5. In three weeks time I was badly bent,*
   So off to sea I sadly went.

6. On a red-hot Yank bound around Cape Horn,
   With my clothes and sea-boots all in pawn.

* Out of money

Away, Rio

Pronounced Rye-o. An outward-bound shanty used for raising anchor. The Rio Grande of the shanty is not the river that forms the international boundary between the U. S. and Mexico; rather it refers to Rio Grande do Sul, a port at the mouth of a southern Brazilian river of that name and a favorite destination for seamen.

E B7 E A E
Refrain
1.The an-chor is weighed and the sails they are set. Way for Ri-o. The
A E B7 E Refrain B7
maids we are leav-ing we'll ne-ver for-get, and we're bound for the Ri - o
E Chorus B7 E A E
Grande! Then a - way, bul-lies, a - way. 'Way for Ri-o! Sing
A E B7 E B7 E
fare - ye-well, me Fri - i - sco gals and we're bound for the Ri - o Grande!

2. Our good ships a-sailing out over the bar,
We've pointed her bow to the Southern Star.

3. Oh man the good capstan and run it around,
We'll heave in the sugar and then homeward bound.

4. Heave with a will and heave long and strong,
Sing the good chorus for 'tis a good song.

12

Blow, Boys, Blow

This well-known tops'l halyard shanty is one of the famous Atlantic Packet Trio. (Blow the Man Down, The Blackball Line, and Blow, Boys, Blow.) In the days of the packets, the American ships out-ran and out-maneuvered the rival ships of the British who had traditionally been masters of the sea-lanes. They did so by means of a terrible discipline and their reputation as hard-nosed "hell ships" was known throughout the maritime world.

G C D G C
Refrain
1. A Yan-kee ship came down the ri-ver, Blow, boys, blow, Her
G D G D G D G
Refrain
masts all bent, her sails a-qui ver, Blow, me bon-ny boys, blow.

2. How d' ye know she's a Yankee clipper?
   Her spars is white and they shine like silver.*

3. Who d' ye think is the captain of her?
   Wny, Bully Hayes,▲ that sailor robber.

4. Who d' ye think is the first mate of her?
   A loud-mouthed, disbarred Boston lawyer.

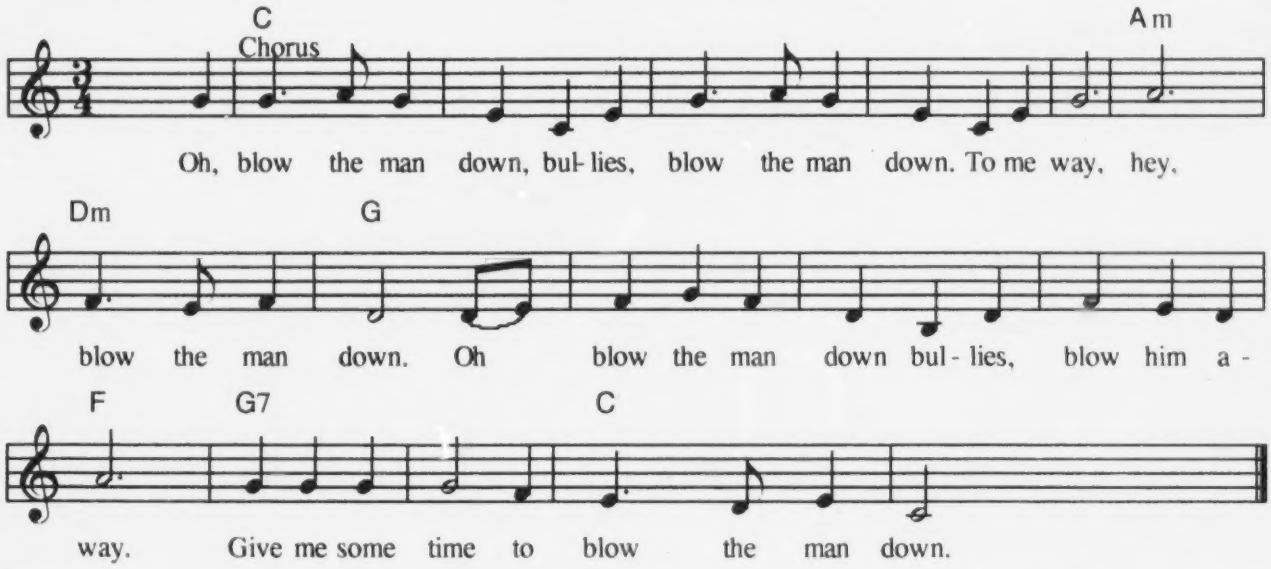
5. Who d' ye think is the doctor❄ of her?
   Why it's Slushy Sam, that dirty bugger.

6. What d' ye think they'll have for dinner?
   Why a monkey's heart and a donkey's liver.

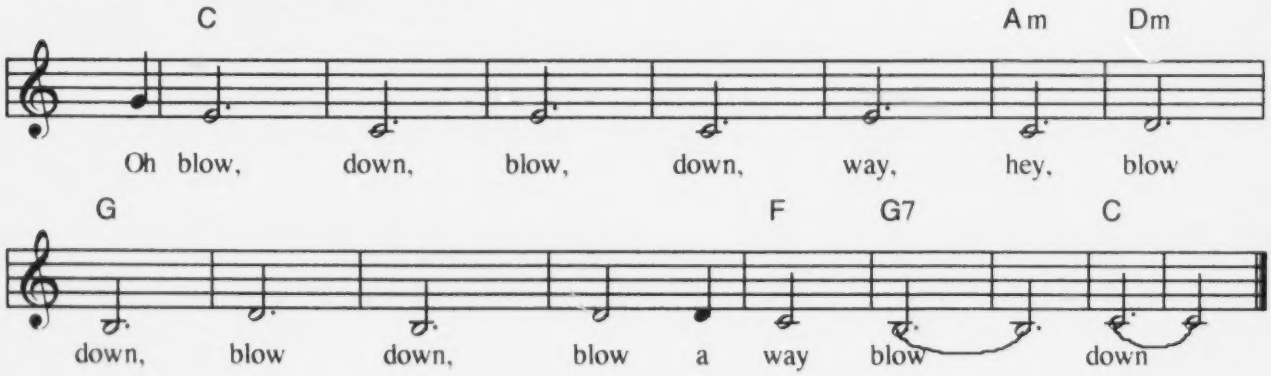
* From the American custom of painting the lower masts and yards white.
▲Bully Hayes was one of the most infamous American captains.
❄Doctor = ship's cook

Blow the Man Down

This widely-known topsail halyard shanty originated on the Western Ocean (Atlantic) sailing packets. The word "blow" meant to knock a man down by means of fist, belaying pin or capstan bar. Chief mates on the Western Ocean packets were known as "blowers;" second mates as "strikers." The crewmen on these packets were recruited from everywhere and were, in general a very rough bunch. Discipline was immediate and often brutal. Some collectors think that the tune bears some resemblance to the German carol, "Stille Nacht, Heilige Nacht."


C
Chorus
Am
Oh, blow the man down, bul- lies, blow the man down. To me way, hey,
Dm
G
blow the man down. Oh blow the man down bul - lies, blow him a -
F
G7
C
way. Give me some time to blow the man down.

Optional harmony for chorus



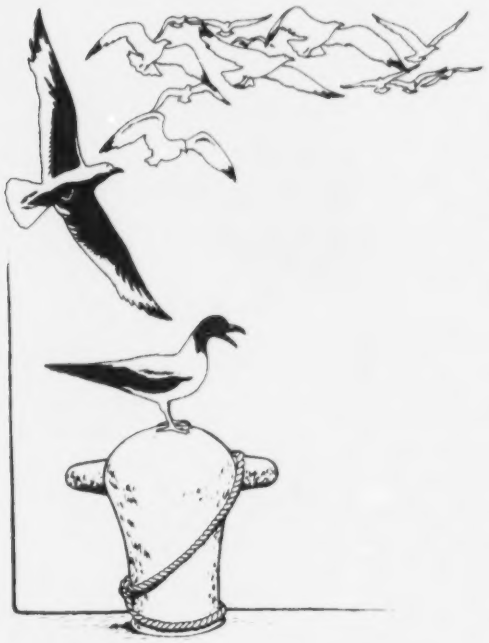
Verses use tune of Chorus

1. As I was a-walkin down Paradise Street, To me way hey, blow the man down,
   A saucy young damsel I happened to meet, Give me some time to blow the man down.

2. I sez to her, "Polly, an' how do you do?"
   She sez, "None the better for seein' of you."

3. There's tinkers an' tailors an' soldiers an' all
   All ship as prime seamen aboard the Blackball.

4. So we'll blow the man up, bullies, blow the man down,
   We're a crew of hard cases from Liverpool town.



Blow Ye Winds

A foc'sle song from New Bedford, the most active whaling port in America during the early 19th century. The tune is taken from an old English ballad and has a number of alternative verses set to it.

D
A
1.'Tis adver-tised in Bos - ton, New York and Buf - fa - lo, five
G
D
E
A
Chorus
hun - dred brave A - mer - i cans a - whal - ing for to go, sing - ing
D
A
blow, ye winds in the morn - ing and blow, ye winds high - ho!
G
D
A
D
Clear a-way your run nin' gear and blow, ye winds high - ho!

2. They send you to New Bedford, that famous whaling port,
   And give you to some land sharks to board and fit you out.

3. They tell you of the clipper ships a-going in and out,
   And say you'll take five hundred sperm before you're six months out.

4. And now we're out to sea, my boys, the wind begins to blow,
   One half the watch is sick on deck; the other half below.

5. The skipper's on the quarter-deck, a-squintin' at the sails,
   When up above the lookout sights a mighty school of whales.

6. Then lower down the boats, my boys, and after him we'll travel,
   But if you get too near his fluke* he'll kick you to the devil.

7. And now that he is ours, my boys, we'll tow him alongside
   Then over with our blubber-hooks and rob him of his hide.

8. When we get home, our ship made fast, and we get through
   our sailing,
   A brimming glass around we'll pass, and damn this
   blubber whaling.

* tail

Boney

A short-haul shanty based, fairly accurately, on the life and times of Napoleon Bonaparte. English sailors took the tune from the French traditional song, "Jean François de Nantes."

2. Boney fought the Prooshians,
   The Osstrians and the Rooshians.

3. Boney marched to Moscow,
   Lost his army in the snow.

4. So he retreated back agen,
   Moscow was in ruins then.

5. We licked him in Trafalgar's Bay,
   Took his main topmast away

6. Boney went to Elbow,
   Boney, he came back agen.

7. Boney went to Waterloo,
   An' there he got his overthrow.

8. Boney went to Saint Helen',
   Never did come back agen.

Cape Cod Shanty

Usually sung at pumps or while working the anchor capstan, the shanty was heard mostly aboard Yankee ships but was popular in other merchant services as well. When sung aboard British ships, the place names were changed (i.e. Cape Cod became Liverpool).

C C7 F C Refrain G F G
1. Cape Cod gals ain't got no combs. Heave a - way, heave a - way. They
C C7 F C Refrain F G C
comb their hair with the cod fish bones and we're bound a - way for Aus - tra - lia.
F C G F G
Chorus
Heave 'er up me bul - ly bul - ly boys, Heave a - way, heave a - way.
F C F G C
Heave 'er up and don't you make a noise, and we're bound a - way for Aus - tra - lia.

2. Cape Cod boys ain't got no sleds, . . . They slide downhill on codfish heads.

3. Cape Cod cats ain't got no tails, . . . They blew away in the northeast gales.

4. Cape Cod ladies ain't got no frills, . . . They're plain and skinny as codfish gills.

5. Cape Cod folks don't sleep in beds, . . . They go to sleep on codfish heads.

Clear the Track

A capstan shanty whose tune is a variation of the Irish song, "Shule Agra." It may have started life as a railroad song which would explain the references to "track" and "bullgine." (Bullgine was a slang term for railroad engine.)

Dm Am Dm Am F Am
Refrain
1. O, the smart-est clip-per you can find, Ah - hee, ah-ho, are you most done? is the
Dm Gm Dm Am
Refrain
Mar-gret E- vans of the Black Cross Line. So clear a - way the track, let the
Dm Dm Am Dm Am F
Chorus
bull-gine run. To me hey rig- a- jig in a low back car, Ah - hee, ah - ho, are
Am Dm Gm
you most done? with Li - za Lee all on my knee, So
Dm Am Dm
clear a - way the track, let the bull - gine run.

2. O the Marg'ret Evans of the Black Cross Line,
   She's never a day behind her time.

3. O we're outward bound for New York town,
   Them Bowery gals we'll waltz around.

4. O the gals are walkin' on the pier,
   Let's go ashore and have some beer.

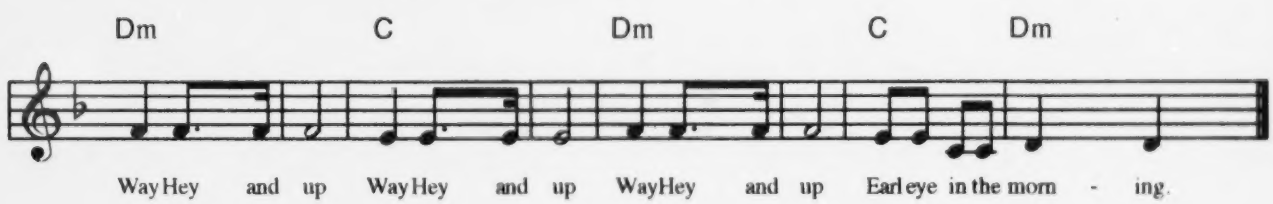
5. O when I get home across the sea,
   It's Liza, will you marry me?

Drunken Sailor

A very old shanty whose air comes from a traditional Irish dance tune. It was one of the few shanties sung through by the whole crew rather than adhering to the more traditional solo-refrain pattern. The word "early" was always pronounced "earl-eye."

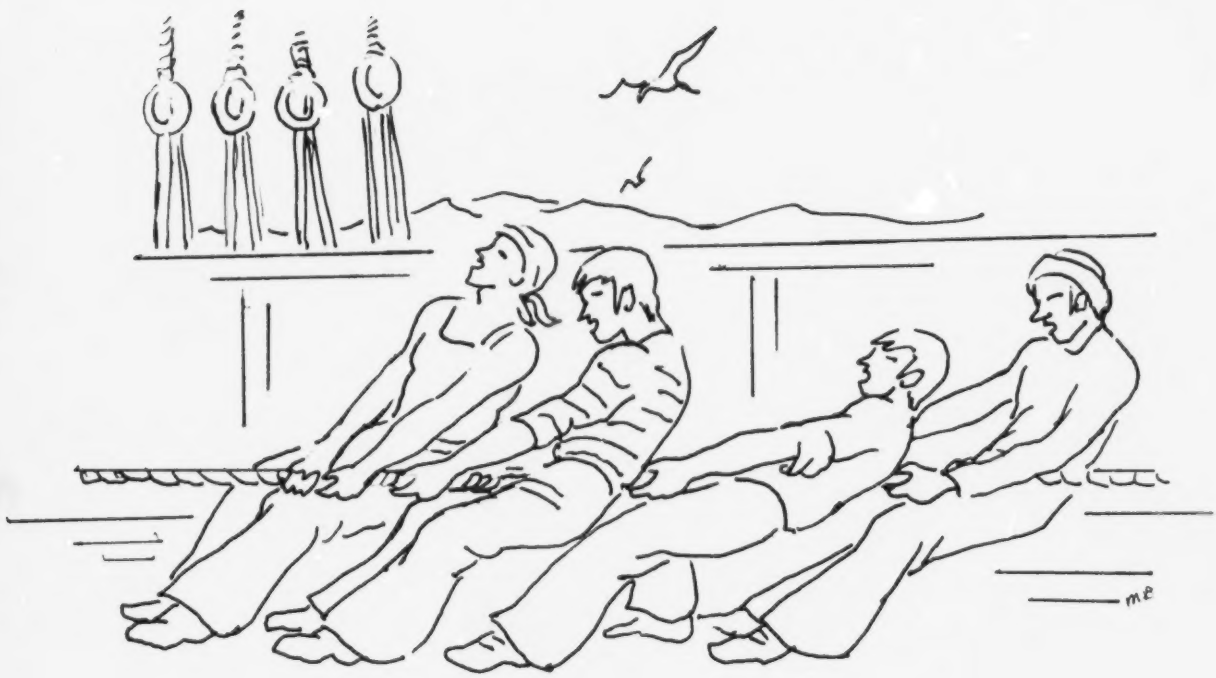
Dm
C
1.What shall we do with the drun-ken sai-lor? What shall we do with the drun-ken sai-lor?
Dm
C
Dm
What shall we do with the drun - ken sai - lor? Earl - eye in the morn - ing.
Dm
Chorus
C
Way Hey and up she ris - es, Way Hey and up she ris - es,
Dm
C
Dm
Way Hey and up she ris - es, Earl - eye in the morn - ing.

Optional counter melody for chorus



2. Put him in the brig until he's sober
3. Put him in the longboat and wet him all over
4. Put him in the bilge and make him drink it
5. Shave his belly with a rusty razor

Halyard Shanty



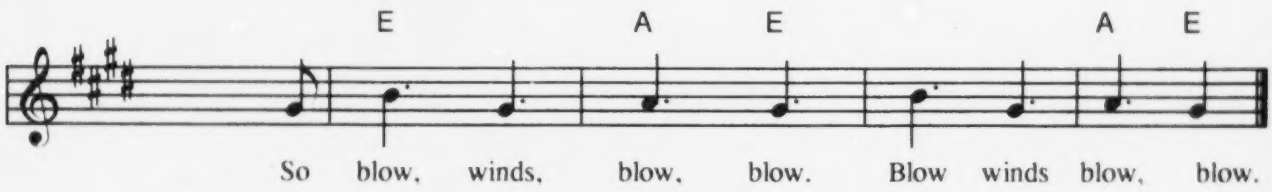
"Three ships, they lay out in 'Frisco Bay,
Timme way, hey, ho high ho."

13

The Fishes

Although the original was undoubtedly a Scottish fishermen's song, The Fishes was sung as a shanty aboard square riggers at the capstan and often at the pumps. Sometimes each member of the crew would sing a verse and if one of them coundn't think of a fish, all hands would come to the rescue by starting up the chorus.

Optional Counter-melody for chorus



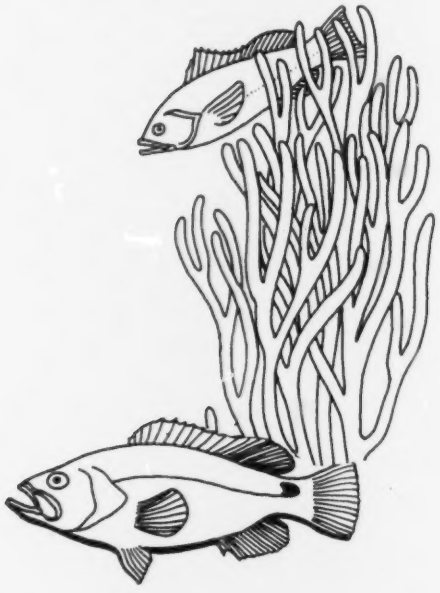
2. First comes the turbot a-waggin' his tail,
He jumps up on deck and yells, "All hands make sail."

3. Then comes the mackerel with his striped back,
He flops on the bridge and yells, "Board the main tacks."

4. Next comes the herring, the king of the sea,
He jumps up and bellows, "The captain I'll be!"

5. Then comes the dolphin a-flappin' his tail,
He yells to the bo'sun to reef the foresail.

6. Along comes the shark with his three rows of teeth,
He flops on the foreyard and takes a snug reef.



Goodbye, Fare-ye-well

The most beloved homeward-bound shanty of them all. It was heard at its best in the South American nitrate ports. There, when a ship was loaded and ready to sail, crews of other ships in port would board her to help raise the anchor and swell the song. Captain F. Shaw in his book, *Splendor of the Seas* states, "That was when a capstan shanty was really sung--as many as two hundred voices chorusing heartily."

2. We're homeward bound to the gals o' the town,
   Stamp up, me bullies, and heave it around.

3. We're homeward bound and the anchor's a-weigh,
   The gals will be waiting to spend all our pay.

4. We'll spend all our money in one week ashore,
   And then pack our bags and go sailing once more.

Capstan Shanty

" Oh, Shenandoah, I long to hear you,
Away, you rollin' river."

17

Haul Away Joe

A favorite short-haul shanty used primarily for hauling aft the foresheet. The pull comes on the word "Joe" which was often grunted rather than sung.

Dm Am Gm Am
1.When I was a lit - tle lad and so my mo - ther told me,
Refrain Am Gm A Dm
'Way, haul a - way, we'll haul a - way Joe! That
Dm Am Gm Dm
if I did - n't kiss the girls my lips would grow all mol - dy,
Refrain Am Gm A Dm
'Way, haul a way, we'll haul a - way Joe!

2. Hey don't you see that black cloud a-risin,
   Hey don't you see that black cloud a-risin.

3. Once I had a Southern gal but she was fat and lazy,
   But now I've got a Yankee gal and she is just a daisy.

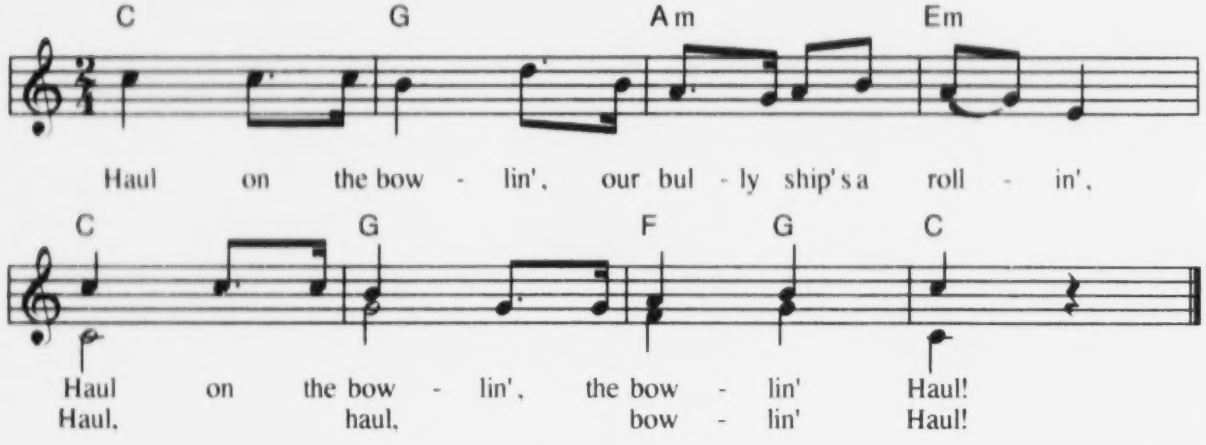
4.King Louis was the King of France before the Revolution,
   But then he got his head cut off which spoiled his constitution.

5. Once I was in Ireland a-diggin' turf and praties,*
   But now I'm on a Yankee ship a-haulin' sheets and braces

* potatoes

Haul on the Bowlin'

A very old short haul shanty whose antiquity is demonstrated by the fact that the term "bowline" has not been used for any rope on which a shanty would be sung since the 16th or early 17th century. John Masefield, British writer and shanty scholar, states that it was ". . certainly in use in the reign of Henry VIII." The pull comes on the last "Haul" of each stanza.



2. Haul on the bowlin', the Cape Horn gale's a howlin'.

3. Haul on the bowlin', we'll either break or bend it.

4. Haul on the bowlin', we're men enough to mend it.

5. Haul on the bowlin', we'll bowl along together.

Heave Away, Me Johnnies

Heave Away, Me Johnnies is a brake-windlass shanty. This type of shanty had to fulfill certain requirements for the kind of work involved. Unlike the pumps, work at the windlass brakes was too heavy for just one movement up and down. They were draggged down from the up position to the level of a man's waist and then pushed down to the knee level in a second movement. In this shanty, the two solo lines before each refrain (instead of the more common single solo line pattern) allow for the double movement.

2. The pilot, he is a-waitin' for the turning of the tide,
   And then, me boys we'll be gone again with a good and westerly wind.*

3. Come all ye hard-working sailor lads who round the Cape of Storms*
   Be sure you've boots and oilskins or you'll wish you never was born.

4. And when we're homeward bound again, our pockets lined once more,
   We'll spend it all with the gals, me boys, and go to sea for more.

* pronounced winde
* Cape Horn

Hieland Laddie

Based on an old Scottish march and dance tune, this version, with the full chorus, was used at the capstan when working cargo. (Hieland is pronounced hee-land).

Dm Gm Dm Gm Dm C
Refrain
1. Wuz you e - ver in Que-bec, Bon - nie Lad-die, Hie - land Lad-die?
Dm Gm Dm C Dm
Refrain
Stow-in' tim - ber on the deck, me bon - nie Hie - land Lad - die.
B♭ F C F Gm Dm C
Chorus
Hey, ho an' a - way we go, bon - nie Lad-die, Hie - land Lad-die,
B♭ F C F C Dm
Hey ho, heels an' toes, me bon - nie Hie - land Lad - die.

2. Wuz you ever in Frisco Bay . . . .
   Where the girls all shout, "Hooray!" . . . .

3. Wuz you ever in Mobile Bay . . . .
   Loading cotton by the day . . . .

4. Wuz you ever off Cape Horn . . . .
   Where the weather' s never warm . . . .

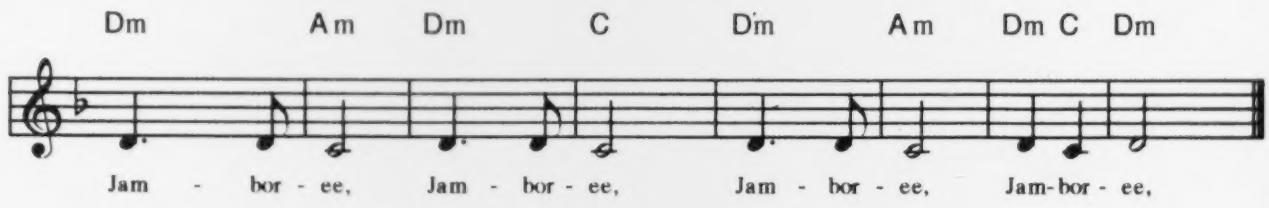
5. Wuz you ever in Miramashee . . . .
   Where you tie up to a tree . . . .

Jamboree

A homeward-bound shanty, usually sung at capstan or windlass. Some collectors believe the tune to be a distant relative of the famous capstan shanty, SANTY ANNO.

Dm Am Dm C
1.Now, me lads, be of good cheer, for the I-rish land will soon draw near. In a
Dm Am Dm C Chorus
few more days we'll sight Cape Clear, O, Jin - nie get your oat cake done. Whup
Dm Am Dm C
Jam - bor-ee, whup Jam-bor-ee, O ye fine salt sail-ors, heave her round. Whup
Dm Am Dm C Dm
Jam - bor-ee, whup Jam - bor-ee, O, Jin - nie get your oatcake done.

Optional counter melody for chorus.



2. Now Cape Clear it is in sight; we'll be off Holyhead by tomorrow night,
And we'll shape our course for the old Rock Light. O Jinnie, get your oatcake done.

3. Now my lads, we're 'round the Rock; all hammocks lashed and chests all locked.
We'll haul her into the Waterloo Dock,. O Jinnie, get your oatcake done.

4. Now, my lads, we're all in dock; we'll be off to Dan Lowrie's on the spot,
An' won't we have a good roundabout. O Jinnie, get your oatcake done.

John Kanaka

A halyard shanty with a chorus of Polynesian origin. Richard Henry Dana, in his book Two Years Before the Mast, refers to the singing of work songs by the Kanaka (Hawaiian) crews of ships loading hides on the California coast.

D G D
I heard, I heard the Old Man say,
A7 D
Refrain
John Ka - na - ka, na - ka, Tu - lai ay!
G D
To - day, to - day is a hol - i - day,
A7 D
Refrain
John Ka - na - ka, na - ka, Tu - lai ay!
G A
Chorus
Tu - lai - ay, oh, tu - lai ay.
D A7 D
John Ka - na - ka, na - ka, Tu - lai ay!

2. I thought I heard the bosun say
"We' ll work tomorrer, but no work today."

3. We' re bound away for Frisco Bay,
We' re bound away at the break of day.

4. A Yankee ship with a Yankee crew,
We' re the buckos for to push her through,.

5. Oh haul away, oh haul away,
Oh, haul away and make your pay.

Johnny Come Down to Hilo

If the Peruvian seaport town of Ilo is pronounced with a Cockney accent, it comes out "high-lo," which is the way it is sung in this capstan shanty. The melody is Irish in origin and the words are a mixture of catch phrases from minstrel tunes and lines from other shanties.

D G D G D G D
I ne-ver seen the likes since I been born, an Ar-kan-sas far-mer with his
G A D G D A
Chorus
sea boots on. O, John-ny come down Hi-lo O, poor old
D G D G D G D
man. O wake her, O shake her, O wake that gal with the
G A D G D A D
blue dress on, O Johnny come down to Hi-lo, O, - poor old man.

2. O Hilo town is in Peru.
   It's just the place for me and you.

3. O hand me down my walking cane,
   I'm off to see my Mary Jane.

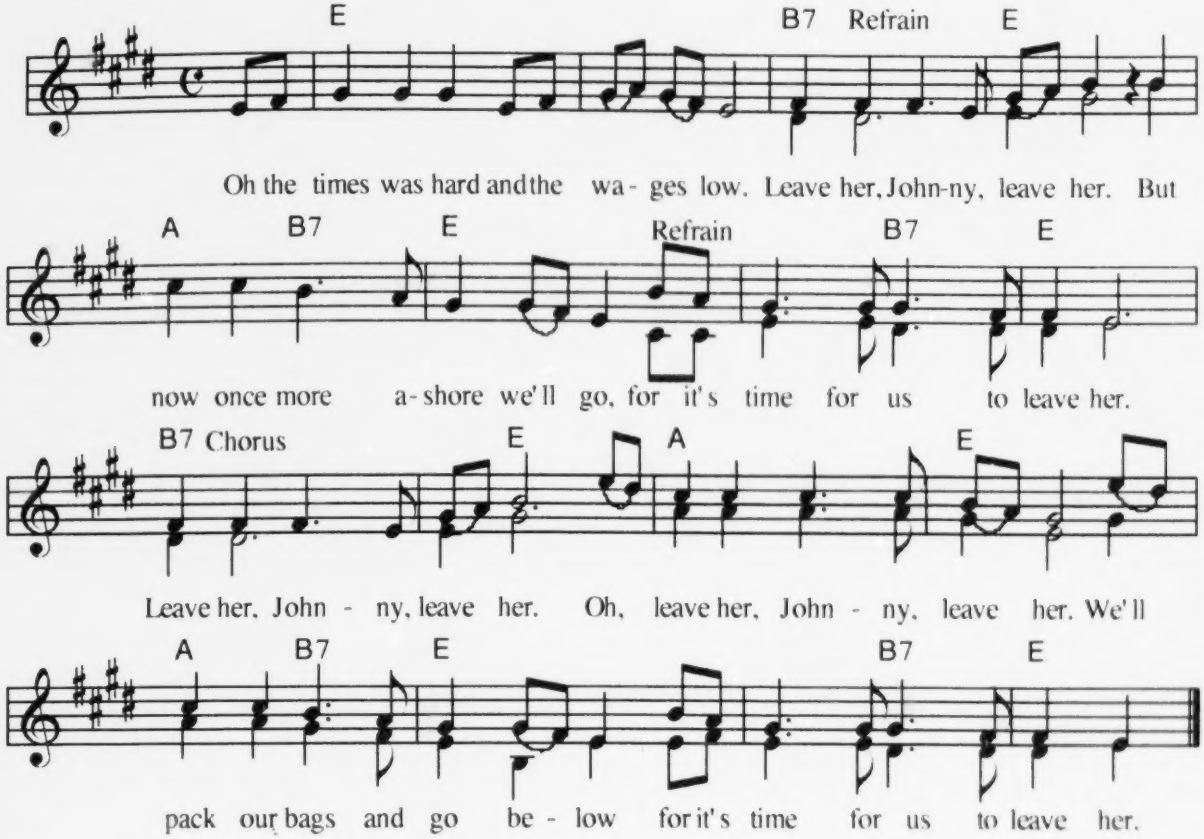
4. O Sally in the garden pickin' peas,
   An' the hair of her head hangin' down to her knees.

5. Our oilskins, they are all in pawn.
   It's wet and drafty round Cape Horn.

6. So roust her up from down below,
   An' haul away for yer Uncle Joe.

Leave Her, Johnny

Traditionally sung at the end of a voyage. In addition to use at the capstan or pumps, it fulfilled the function of airing grievances against the ship's officers, the food, and the owners. According to Frank Bullen (songs of Sea Labor) ". . . to sing it before the last day or so was almost tantamount to mutiny."


E
B7 Refrain E
Oh the times was hard and the wa - ges low. Leave her, John-ny, leave her. But
A B7 E Refrain B7 E
now once more a - shore we'll go, for it's time for us to leave her.
B7 Chorus E A E
Leave her, John - ny, leave her. Oh, leave her, John - ny, leave her. We'll
A B7 E B7 E
pack our bags and go be - low for it's time for us to leave her.

2. The winds was foul, all work, no pay,
   From Liverpool docks to Frisco Bay.

3. We was made to pump all night and day,
   And we, half dead, had beggar-all to say.

4. Mahogany beef and weevils in our bread,
   Sometimes we wished that cook was dead.

5. The sails is furled and our work is done,
   And now ashore we'll have our bit of fun.

Leaving of Liverpool

A collection of sea songs and shanties that mention the great English port of Liverpool would fill a volume in itself. This hauntingly beatutiful foc'sle shanty speaks of the pain of parting from a loved one to embark on a long and dangerous sea voyage.

C F C
Fare well to you, my own true love, I am go-ing far a -
G C F C G C
Chorus
way. I am bound for Cal - i - for -nye- ay, but I hope to re-turn one day. So
G F C G
fare you well, my own true love, when I re-turn u-ni-ted we will be. It's not the
C F C G C
leav - ing of Li-ver pool that grieves me, but my darling when I think of thee.

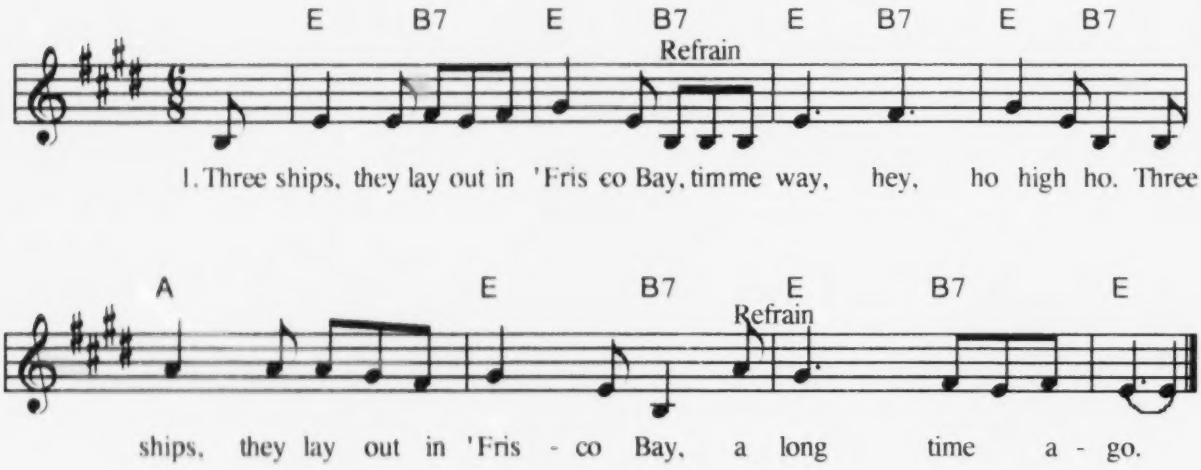
2. I have shipped aboard a Yankee clipper ship,
   *Davy Crocket** is her name,
   And John Burgess is the captain of her,
   And they say she's a floating hell.

3. I am bound for Califor-nye-ay,
   Through the storms of cruel Cape Horn,
   And I'll write to you a letter, love,
   When again I am homeward bound.

* The figurehead of the clipper ship *Davy Crocket* can be found in the San Francisco Maritime Museum.

A Long Time Ago

A halyard shanty used on both American and British ships. John Masefield states that in the 1890's, this was the most popular of all shanties. The Noah's Ark version given below is just one of a number of different variants.


E B7 E B7 E B7 E B7
Refrain
1. Three ships, they lay out in 'Fris co Bay, timme way, hey, ho high ho. Three
A E B7 E B7 E
Refrain
ships, they lay out in 'Fris - co Bay, a long time a - go.

2. An' one of these packets was Noah's Ark,
   Covered all over with hickory bark.

3. He boarded the animals, two of each kind,
   Birds, snakes an' jiggy-bugs, he didn't mind.

4. The animals rolled up two by two,
   The sea-lion chasin' the kangaroo.

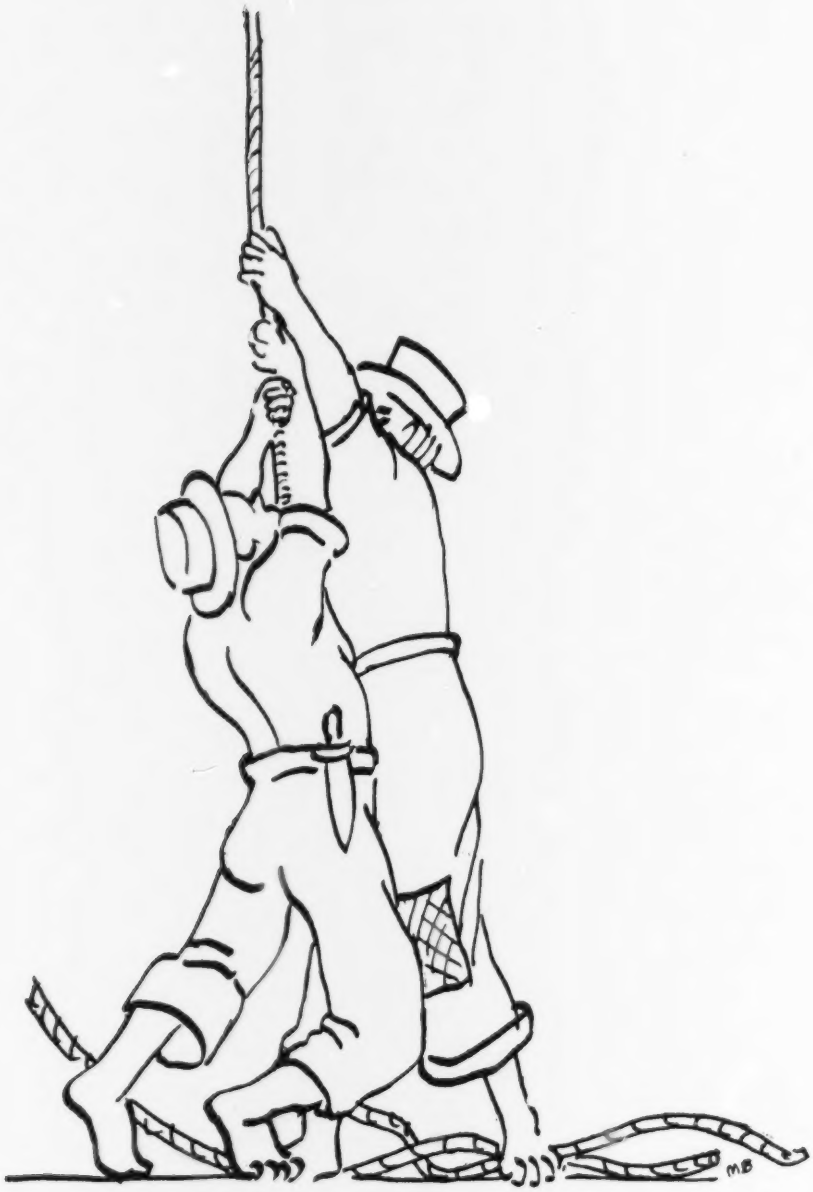
5. The animals came in three by three,
   The elephant ridin' the back of a flea.

6. The animals came in four by four,
   A big hippopotamus blocked the door.

7. The animals came in five by five,
   Parrots and cockatoos did arrive.

8. I thought that I heard ol' Noah say,
   "Give one more pull, lads, an' then belay!"

Short Haul Shanty



" Hey don't you see that black cloud a risin'
Way, haul away, We'll haul away, Joe."

Lowlands

This beautiful capstan shanty with its haunting modal melody probably had its ancestry in an old Scots or North country shore ballad. Stan Hugill *(Shanties from the Seven Seas)* says that it is one of the few instances of "sob stuff" to be found in the shanty repertoire and he feels that this is certain proof of its shore origins. There are a number of versions, the later ones having to do with work in the Southern cotton ports. There are two main strains to the earlier versions: 1. The dead lover is a woman. 2. The dead lover is a sailor. Both are given here.

Version I

Full chorus:
Lowlands, Lowlands, away my John,
Lowlands away I heard them say
My Lowlands away.

1. I dreamed a dream the other night,
Lowlands, Lowlands, away my John,
My love she came all dressed in white,
My Lowlands away.

2. She came to me at my bedside.
All dressed in white like some fair bride.

3. And bravely in her bosom fair,
A red, red rose my love did wear.

4. She made no sound; no word she said,
And then I knew my love was dead.
Repeat Full Chorus

Version II

Full chorus:
Lowlands, Lowlands, away my John,
Lowlands away I heard them say
My Lowlands away.

1. I dreamed I saw my own true love,
He stood so still he did not move.

2. He stood so still; no word he said,
I knew my love was drowned and dead.

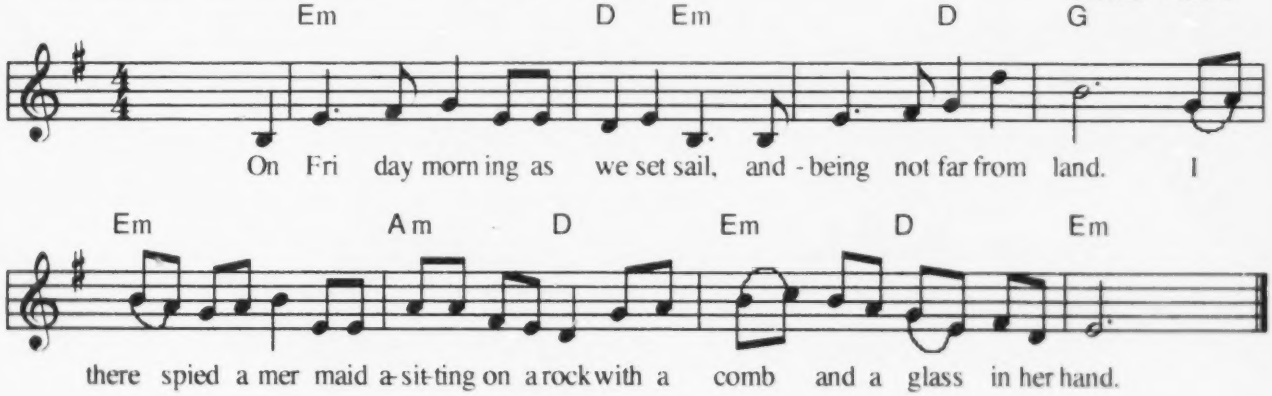
3. All dank his hair, his hands so cold,
Around his form green weeds had hold.

4. "I'm drowned in the Lowland Sea," he said,
"And you an' me will ne'er be wed."
Repeat Full Chorus

The Mermaid

The news is bad from the beginning for the ship in this old ballad, sung as a foc'sle song. Setting sail on a Friday, a traditional "bad luck" day, was the first sign of trouble, but far worse was the sighting of a mermaid. According to ancient sea lore, this was a sure omen of impending disaster. The last verse has evolved into a children's game song.

Child #289


Em D Em D G
On Fri day morn ing as we set sail, and - being not far from land. I
Em Am D Em D Em
there spied a mer maid a-sit-ting on a rock with a comb and a glass in her hand.

2. The song she sang, she sang so sweet,
But no answer at all could us make
'Til at last our gallant ship, she took round about
Which made our poor hearts to ache.

3. Then up stepped the helmsman of our ship,
In his hand a lead and line.
All for to sound the seas, me boys, that is so wide and deep,
But no hard rock or sand could he find.

4. Then up stepped the captain of our ship
And a well-speaking man was he,
He says, "I have a wife, me boys, in fair Plymouth town,
But this night a widow she will be."

5. Then up stepped the little cabin boy,
And a pretty boy was he.
He says, "Oh, I grieve for my own mother dear,
Whom I never more shall see."

6. Three times around spun our gallant ship,
Three times around spun she,
Three times around spun our gallant ship,
And she sank to the bottom of the sea.

40

MISS LUCY LOO

A fine hauling song used by West Indian seamen, both on shore on the wharves and at sea at halyards. The phrase "rock 'n roll" in verse two was very common among shantymen--a phrase of encouragement when hauling or heaving

Am G C G
Refrain
Rock a block, chock a block, roll - er, bowl - er sail - or. To me
C F G
way, hey, hey, ho, hoo.
Am G C G
Refrain
Rock a block, chock a block, roll - er, bowl - er sail - or, we're
C F G C
rol - lin' down to Trin - i - dad to see Miss Lu - cy Loo.

2. Bend your backs, take in the slack, rock 'n roll 'em over.
   (Repeat with refrain on lines two and four).

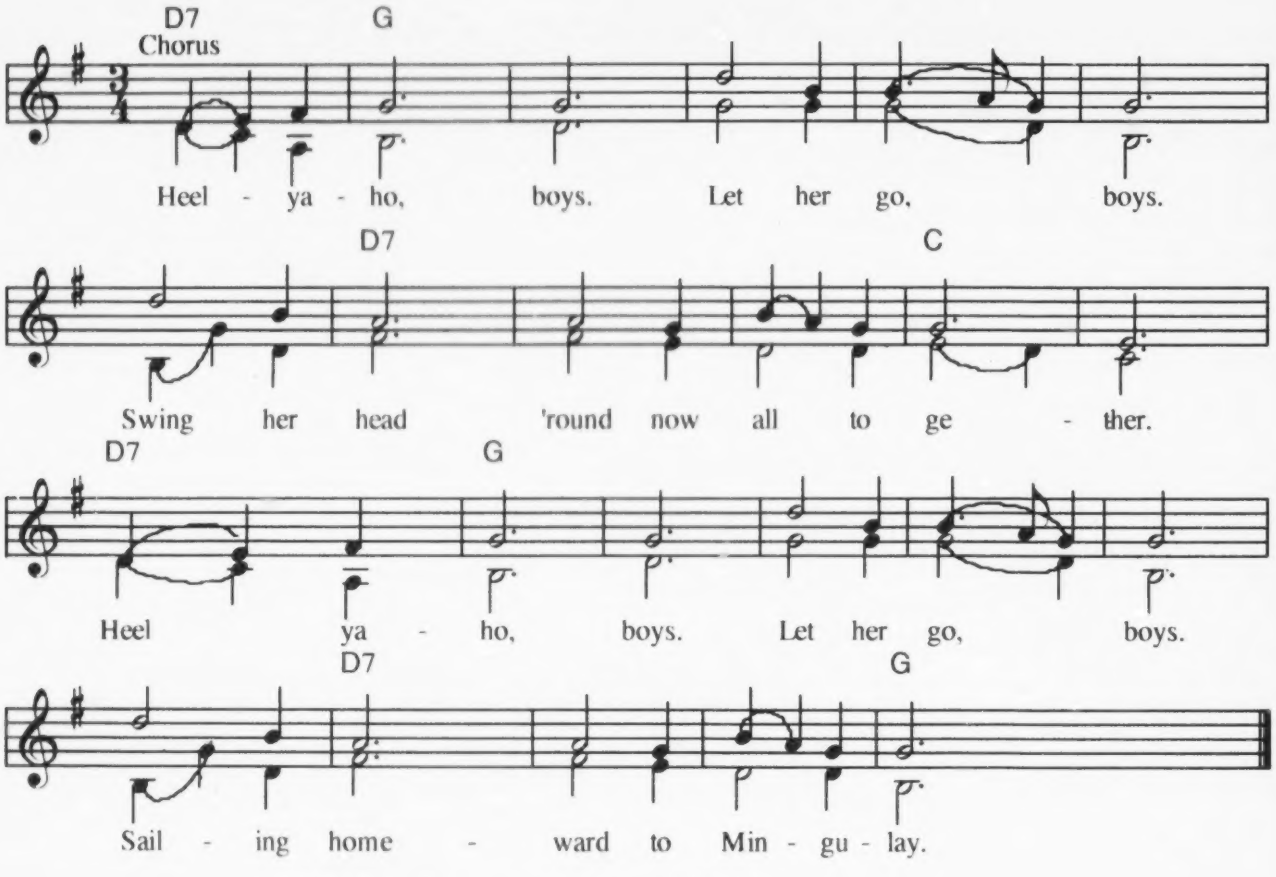
3. The ship's allright, the crew is tight, the Ol' Man's never sober.

4. Haul away an' make your pay, hang 'n haul together.

5. Hoist her high, hoist her dry, the end is just in sight, boys.

Mingulay Boat Song

Though this Hebrides fishermen's song is not a sea shanty in the true sense of the word, one thing that it is, is an absolutely wonderful song for group singing. To return to Mingulay, the fishermen first had to sail through the treacherous waters of a strait called "The Minch."



Verses are sung to chorus melody

1. What care we, boys, how white the Minch is,
   What care we, boys, for wind or weather,
   Let her go, boys, every inch is
   Ever closer to Mingulay. (Chorus)

2. Wives are waitin' on the pier, boys.
   They been waitin' since break-o-day, O
   Pull her 'round, boys, and we'll steer, boys,
   Toward our loved ones in Mingulay. (Chorus)

Clipper Ship

To be properly called a ship, a sailing vessel must have at least three masts--all square-rigged (square sails hanging from yards set at right angles to the masts). The clipper ships--which made the U.S. one of the great sea trading nations of the world--were full-rigged square-riggers.

Paddy, Lay Back

Sung either as a "forebitter" in the foc'sle by the men off duty or at the capstan. It is a fairly old song, dating from the time of the Mobile cotton hoosiers. The crew joined in on the repeats (in parentheses) and the chorus.

E
B7
1.'Twas a cold an' drea - ry morn - in' in De - cem- ber (De-
E
cem - ber), An' all of me mon ey, it was - spent (It was
A
E
spent). Where it went to, Lord, I can't re - mem- ber (Re - mem- ber), so
B7
E
Chorus
down to the ship - ping of - fice I went (went, went). Pad - dy, lay
A
E
back, (Pad - dy lay back), take in yer slack, (Take in yer
B7
slack), Take a turn a - round the cap - stan, heave a pawl*(Heave a
E
A
E
pawl -) 'Bout ship sta - tions, boys be han-dy, (han - dy). We're
B7
E
bound for Val-la- pa - rai - ser round the Horn.

2. That day there was a great demand for sailors (for sailors),
For Frisco and the colonies and for France (and for France).
So I shipped aboard a Limey bark, *The Hotspur* (*The Hotspur*),
And went to have some fun on me advance (me advance).

3. I woke up in the morning sick and sore boys (sore, boys),
And knew that I was outward bound again (bound again),
I heard a voice a-bawlin' at the door, boys (door, boys),
"Lay aft, men, and answer to your names (to your names)."

4. 'Twas on the quarter deck that I first saw them (saw them),
An uglier bunch I'd never seen before. (seen before),
There was cut-throats, thugs and bums from every quarter (quarter),
It made me wish that I was safe ashore (safe ashore).

5. I quickly made me mind up that I'd jump her (jump her),
I'd leave that day and get a job ashore (job ashore),
So I swum across the bay and as I left her (left her),
I swore I'd go to sea no bloody more (bloody more).

6. But the boardingmaster knew a thing or two, sir, (two, sir),
And soon he shipped me outward bound again (WHAT AGAIN?)
On a packet ship across the Western Ocean (Ocean),
And once again I'm singing the old refrain (this refrain).

*Pawl - A short metal bar at the foot of the capstan which engages in a serrated base to keep the capstan from slipping back.

Paddy West

A vicious practice existed in the large seaport towns known as "crimping." A crimp was usually a boarding-house or saloon keeper who decoyed men either by force or trickery into serving as sailors. He was paid for each man he supplied. (See note on next page.)

E A B7
As I was a-strol-lin' Great How-ard Street, I came to Paddy West's
E A E
house. He gave mea feedof A-mer-i-can hash andhe called it Liver-pool
A E A E B
scouse. He says,"There's a ship thats a-want-in' hands and on it you'll quick-ly
E A B7
sign. The mate's a ty-rant, the bo-sun's worse, but she will suit you
E Chorus E E7 A E
fine." Then it's put on your dun-ga-ree jacket and walk up look in' your
A E A B7 E
best, and tell them that you're a poor sai-lor lad that came from Pad dy West.

2. Now after we had a feed, my boys, the wind began to blow.
   He sent me up in the attic, the main royal for to stow.
   But when I got up in the attic, no main royal could I find,
   So I turned around to the window, and I pulled the window blind.

3. Now, Paddy, he piped all hands on deck, their stations for to man
   His wife she stood in the doorway with a bucket in her hand.
   And Paddy cried out, "Now let her rip" and she threw the water away,
   Sayin' "Clew up yer fore t'gallant, boys, she's takin' in the spray."

4. There's only one thing for you to do, before you sail away.
   Just step around the table with the cow's horn on display
   And if they ask, "Was you ever at sea?" You can say "Ten times 'round the Horn."
   You can tell them that you've been a sailor since the day that you was born.

One of the most famous of these boarding-masters was a man named Paddy West of Liverpool, described as the "Paul Bunyan of crimping." Paddy lured green country boys into signing on ships by giving them a brief but realistic course in seamanship right in his own boardinghouse. In his back-yard he had a ship's wheel rigged up where the candidate would learn to steer while Paddy's wife chucked buckets of cold water over the green-horn to simulate the cold salt-water spray. Practice in furling sail was given on the window-sill in the attic and the final ceremony was stepping over a rope and circling a cow's horn in the kitchen. "If the captain wants to know if ye've been to sea before," said Paddy, "Tell him ye've crossed the Line and rounded the Horn." Although usually sung as a foc'sle song, Paddy West was also sung at the capstan.

Poor Old Horse

The ceremony known as "paying off the dead horse" took place aboard ship at the end of the first month at sea. It celebrated the actual start of the crew's earning their pay. Each sailor's first month's wage had been drawn in advance at the time of his signing on and was usually long-since spent on good times in port. The ceremony consisted of hoisting a stuffed canvas horse up to the main yardarm. A blue flare was fired as the line was cut and the "horse" dropped into the sea. Poor Old Horse was sung to accompany the ceremony.

E A E B7 E A
Refrain
1. Oh, a poor old man came ri-ding by. An' we say so! an' we
E B7 E A E A E B7 E
Refrain
hope so! A poor old man came ri-ding by. Oh, poor old horse!

2. Says I, "Old man, your horse will die."
   Says I, "Old man, your horse will die."

3. An' if he dies we'll tan his hide,
   An' if he don't we'll ride him again.

4. The hair of his tail will sew our sails.
   The hair of his tail will sew our sails.

5. We'll hoist him up to the main yard-arm.
   We'll hoist him up to the main yard-arm.

6. We'll drop him down to the depths of the sea.
   We'll drop him down to the depths of the sea.

7. I thought I heard the Old Man say,
   Just one more pull, lads, then belay.

Ranzo Ray

A halyard shanty of African-American origin. It may have started life with the rivermen of the Mississippi and Ohio Rivers and then travelled to the gulf-ports where seamen learned it from the cotton stevedores.

Dm
A
1.We're bound for Val- pa - ri - zer with a load o' rus - ty
Dm
Refrain
A
ra - zors, Ran - zo, Ran - zo, 'oo - ray, 'oo -
Dm
A
ray. We're bound for Bon - as Air - ees with a bunch o' green ca -
Refrain
Dm
A
Dm
na - ries, Tim me*, Hi - lo, me Ran - zo Ray.

2. We're bound for Santiager with a load o' German lager
   We're bound for Yokohammer with a load o' grand pianners.

3. We're bound for San Francisco with a cargo load o' Pisco,**
   We're bound for Venezueler with a load o' drunken tailors.

4. We've sailed the whole world over like proper deep-sea rovers
   We've passed the cliffs o' Dover an' soon we'll be in clover.

5. We'll drink an' sing an' have our fun, sez every jolly Johnny
   The gals are waitin' on the pier an' soon they'll have our money.

*Tim-me = to me **Pisco = a fiery liquor common along the coast of Chile

Rollin' Down to Old Maui

A foc'sle song recounting the homeward-bound journey of Pacific whalers in the 19th century.
After a season of whaling in the Arctic, winters in Hawaii were a paradise for the weary crew.

Em Am Em Am Em D
1.It's a rough, tough life full of toil and strife we whal-ers un - der-
Em Am Em Am Em
go. And we don't have a care when the gale is done how hard the
D Em G D
wind did blow. We're home-ward bound, what a fine old sound with a
Em B7 Em Am Em
good ship taut and free. We're on our way through the salt and
Am Em D Em Chorus G
spray, Rol-lin' down to old Mau - i. Rol-lin' down to old Mau -
D Em B7 Em
i, me boys, rol - lin' down to old Mau - i, We're homeward
Am Em Am Em D Em
bound from the Arc-tic ground, rol-lin' down to old Mau - i.

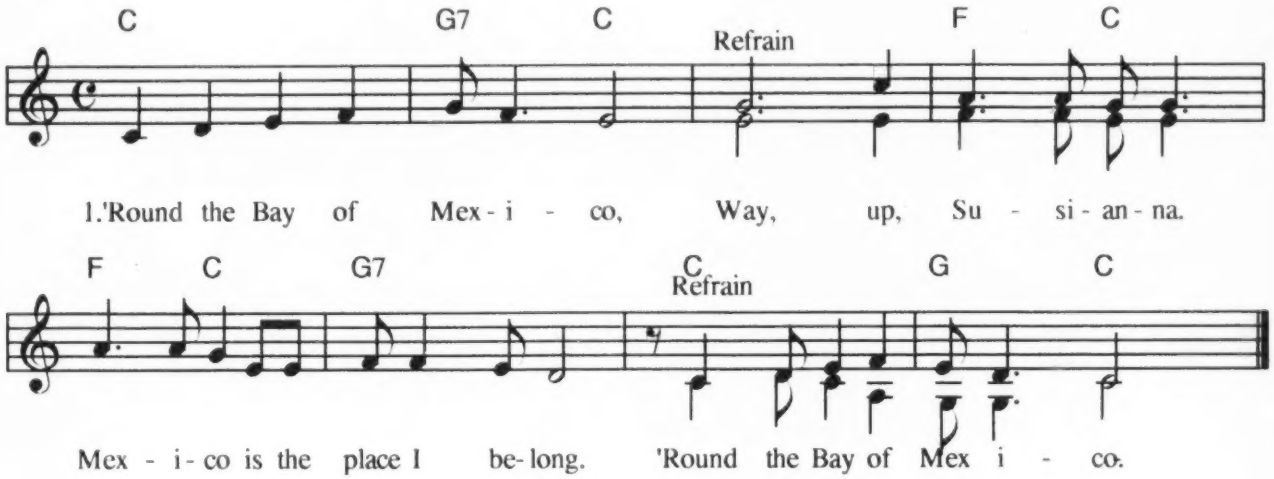
2. Once more we sail with a Northerly gale, through the ice and sleet and rain,
And them coconut fronds in them island lands we soon shall see again.
Six hellish months have passed and gone in the cold Kamchatka Sea,
But now we're bound from the Arctic ground, rollin' down to old Maui.

3. Now turn her head, the captain said, toward our island home,
Our mainmast's sprung, our whalin's done, and we ain't got far to roam.
Out stuns'l booms is carried away; what care we for that sound.
A living gale is on our tail. Thank God we're homeward bound.

4. How soft the breeze from them island trees, now the ice is far astern,
And them island maids in them island glades is awaitin' our return,
Even now their big black eyes look out, hopin' one fine day to see,
Our baggy sails, runnin' fore the gales rollin' down to old Maui.

'Round the Bay of Mexico

This shanty, collected in the Bahamas, is probably a relative of the famous capstan shanty, Santy Anno.



2. Wind from the east and it's blowin' strong,
   Looks like a hurricane's comin' along.

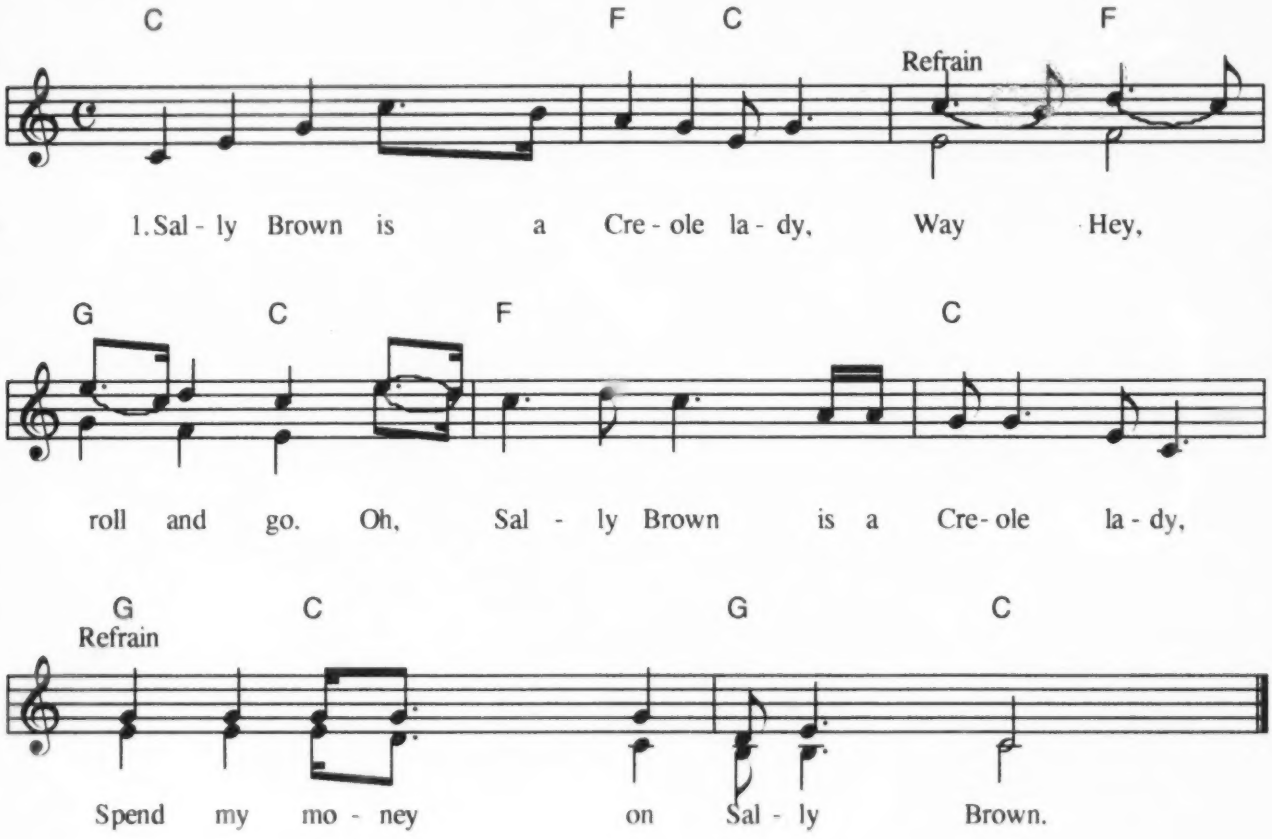
3. Wind will roar and the rain will pour,
   Better get the sugar boats up on the shore.

4. Nassau girls ain't got no combs
   Comb their hair with a whipper back bone.

5. When I leave this ship I will settle down,
   With a big fat mamma from Bimini town.

Sally Brown

The fickle, rum-drinking, tobacco-chewing Sally Brown is the unrivaled heroine of shantydom. Her praises have been sung by seamen throughout the world while working at capstan or windlass. Who the original Sally was, no one knows. The name may bear some relationship to Shallow Brown, a notorious Liverpool boarding-house keeper, whose name also crops up frequently in shanties.


C F C F
Refrain
1. Sal - ly Brown is a Cre - ole la - dy, Way Hey,
G C F C
roll and go. Oh, Sal - ly Brown is a Cre - ole la - dy,
G C G C
Refrain
Spend my mo - ney on Sal - ly Brown.

2. Sally lives in old Jamaica,
   Oh she drinks rum an' she chews tabacca.

3. Seven years I courted Sally,
   But all she did was to dilly-dally.

4. Bought her gowns an' I bought her laces,
   I took her out to all the places.

5. Sally Brown, what is the matter?
   She's a pretty gal but I can't get at her.

6. She wouldn't have a tarry sailor,
   So I shipped aboard a New Bedford whaler.

Santy Anno

A thrilling capstan shanty from the time of the Mexican War. Many British seamen jumped ship to join the army of Mexican general Antonio Lopez de Santa Anna, and he evolved into a salt-water folk hero. Despite the fact that General Zachary Taylor defeated Santa Anna, British versions of the shanty have the Mexican general "gaining the day."

Dm C F C F Dm C
Refrain
1. San - ty An-no gained the day. Heave a - way, San - ty An - no!
Gm C Am Dm C Dm
Refrain
San - ty An - no gained the day, all on the plains of Mex - i - co. So
Chorus
Dm C F C F Dm C
heave 'er up an' a - way we go. Heave a - way, San - ty An - no!
Gm C Am Dm C Dm
Heave 'er up an a - way we go, all on the plains of Mex - i - co.

2. Santy's men were all true blue,
   Every Soldier brave and true

3. 'Twas a fierce and bitter strife,
   Hand to hand they fought for life.

4. Gen'ral Taylor ran away,
   He ran away at Monterey.

5. Santy Anno's day is o'er,
   Santy Anno will fight no more.

6. Santy Anno now we mourn,
   We left him buried off Cape Horn.

Shallow Brown

Shallow Brown, whose name is used here solely as a refrain with no apparent relation to the rest of the shanty, was a norotious Liverpool boarding-master. Sung at halyards, Shallow Brown is of Black, possibly West Indian, origin. The haunting melody, with its modal progressions brings out the deeply subjective undertones of the shanty.

2. And it's Shallow in the mornin'
   Just before the day is dawnin'.

3. Well, I put me clothes in order,
   For me packet leaves tomorrow.

4. Yes, me packet leaves tomorrow,
   And it fills me heart with sorrow.

5. For I love to gaze upon ya,
   And to spend me money on ya.

6. For you are me only treasure,
   And I loves ya still full measure.

7. In the cradle lies me baby,
   I don't want no other lady.

8. Yes, me wife and babe do grieve me,
   For it breaks me heart to leave ye.

9. Yes, it breaks me heart to leave ye,
   And I never will deceive thee.

10. Fare thee well me Juilianna,
    Fare thee well, me Julianna.

Shenandoah

A capstan shanty with melodic line and poetic imagery strong enough to carry it from deck to concert hall. It was known in one of its endless variants by every deep-water sailor. The earlier versions tell the story of how a white trader courted the daughter of the great Indian chieftain, Shenandoah.

D G D Refrain G
1.O, Shen-an-doah, I long to hear you. A - way, you rol-lin'
D G A Bm Refrain D
ri-ver. O, Shen-an-doah, I long to hear you. A way, we're bound a -
F♯m D G A D
way, 'cross the wide Mis sou - - ri.

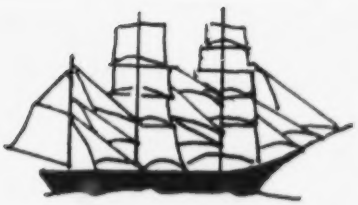
2. O, Shenandoah, I took a notion,
   To sail across the stormy ocean.

3. O, Shenandoah, I'm bound to leave you,
   O, Shenandoah, I'll not deceive you.

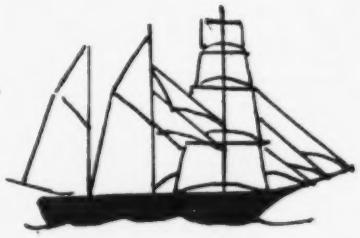
4. O, Shenandoah, I love your daughters,
   The music of your rollin' waters.

5. Missouri, she's a mighty river,
   When she rolls down, her tops'ls shiver.

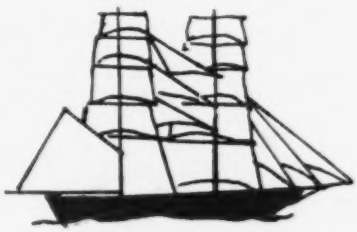
In addition to the square-rigged clipper ship (page 35), other types of sailing vessels in use at the time are shown below



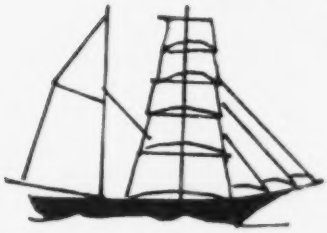
Bark: A three-masted vessel with square sails on the fore and main masts but with a fore-and-aft rigging on the mizzen. (Sails set behind the mast with spars parallel to the keel.) The Nantucket whalers were barks built and rigged to sail in any weather from the Arctic to the tropics.



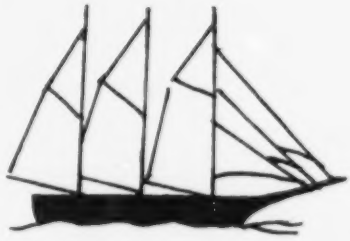
Barkentine: A three-masted vessel with square rigging only on the foremast. The main mast and mizzen mast are fore-and-aft rigged. Many of the trading ships that sailed the Pacific were barkentines.



Brig: A two-masted square rigger. The pirate ships that sailed the Spanish Main were usually brigs.



Brigantine: A two-masted vessel with square sails on the fore mast only. Not as fast as a brig, but her sails were easier to handle.



Schooner: Two or more masts—all rigged fore-and-aft. Developed in America and now more widely used worldwide than any other sailing rig.

Strike the Bell

At the sound of eight bells, the working watch went below while the next watch came on duty. Often a cunning skipper would wait until eight bells and instead of allowing the working watch to go off duty, he would order "all hands" to do some major job on the ship thus getting more work out of the crew.

A D A
Out on the poop where he's wan - der-in' about, our gal- lant bo- sun so
E A D
stea -dy and so stout. Thin - kin' of his sweet - heart and he's ho - pin' she is well, and he's
E A E
Chorus
wish - in' that of' se - cond mate would strike, strike the bell. Strike, the bell, second mate,
A D A E
Let us go be-low. Look well to wind - ward, you can see it's goin' to blow.
A D
Look at the glass. You can see that it has fell. And we
E A
wish that you would hur - ry up and strike, strike the bell.

2. Down on the main deck workin' at the pumps
There is the larboard* watch all ready for their bunks.
Over to windward they see a mighty swell
And they're wishin' that old second mate would strike---
Strike the bell!
CHORUS

3. Out on the foc'sle* head, keepin' sharp lookout
There is Johnny waitin' gettin' ready for to shout
"Lights burning bright, sir, and everythhing is well."
But he's wishing that old second mate would strike---
Strike the bell!
CHORUS

4. Aft at the wheel poor Anderson stands,
Grasping the spokes with his cold mittened hands
His legs they are tired and his nose is cold as well
And he's wishin' that old second mate would strike---
Strike the bell!
CHORUS

5. Out on the quarterdeck* our gallant captain stands,
Lookin' to windward with his glasses in his hands
And what he is thinking of we know very well,
He's thinking more of short'ning sail than strike ---
Strike the bell!
CHORUS

Poop = a raised deck at the stern, sometimes forming the roof of a cabin.
Larboard = the left side of a ship when facing the front (bow).
Bosun - abbreviated form of "boatswain." The ship's warrant officer in charge of the deck crew, rigging, anchors, boats, etc.
Foc'sle - abbreviated form for forecastle, the upper deck of a ship in front of the foremast. The front part of a merchant ship where the sailors' quarters are located.
Quarterdeck = the after part of the upper deck, usually reserved for officers.

Tommy's Gone to Hilo

Hilo refers to the Peruvian seaport of Ilo but is pronounced "high-lo" in English Cockney fashion. It was used as a tops'l halyard shanty, but because of the slow drawn-out way it was sung by a good shantyman, it never found favor with the ship's officers as it took too long to hoist a yard to it. The game played by the shantyman was to take Tom to as many ports with three syllables as he could think of.

2. Hilo town is in Peru,
   It's just the place for me and you.

3. Tommy's gone to Cally-o,
   To see them Spanish girls I know.

4. Tommy's gone to Rye-o Grand,
   He's rollin' in that yeller sand.

5. Tommy's gone to Frisco Bay,
   Around Cape Horn to earn his pay.

GLOSSARY OF NAUTICAL TERMS

ABOUT: To turn the ship in tacking in order to bring the wind on her other side.

AFT: Toward the rear, or stern, of a ship.

ALL HANDS: All the working members of a ship's company.

ALOFT: Above the deck in the rigging.

ANCHOR: Iron device to hold a ship in one place by digging into the sea bottom.

AVAST: Expression meaning stop what you are doing (i.e. "Avast heaving!").

BALLAST: A heavy substance such as sand or stones stored in the hold to stabilize the ship when there was little cargo.

BELAY: To tie or make fast. A belaying pin is a short rod which can be stuck into a holder so that a line can be twisted around it and secured.

BELL: Ship's time is divided into six four-hour watches. The day begins at twelve noon and a bell is sounded every half hour up to eight bells (4 pm). At this point a new watch begins.

BEND: To fasten (as in "bending sail").

BILGE: The curve where the side of the hull meets the bottom. Also an unpleasant smelling liquid which accumulates below this point. In wooden ships the bilge-water needed frequent pumping.

BLOCK: A wooden pulley.

BOW: The forward end of the ship.

BOWSPRIT: A spar projecting forward from the bow; the jibs and staysails are fastened to it.

BOATSWAIN (BOSUN): The petty officer in charge of rigging and all deck gear.

BOWLINE: A rope attached to the edge of a square sail; it keeps the sail taut when going to windward.

BRACES: Ropes leading from the ends of a yard to brace it against the wind or to allow it to be moved about.

CAPSTAN: A revolving cylinder with a ratchet turned by projecting bars. It was operated by a number of men for the heaviest pulling.

CLIPPER SHIPS: Long, sleek ships built on the East Coast from the time of the California Gold Rush to the early 1860's; designed for speed.

FATHOM: Six feet. At sea, depths of water are measured in fathoms.

FIGUREHEAD: Carved decoration at the tip of the head; often the figure of a woman.

FOOT ROPES: Lines hung below a yard for a man to stand on while working sail.

FORECASTLE (FOC'SLE): A short raised deck at the bow; also, the forward deck-house where the crew slept.

FORWARD: The front part of the ship.

FURL: To gather a sail tightly to its yard; done only when the sail will not be needed for some time.

GALLEY: The ship's kitchen.

HALYARDS: The ropes and tackle used for raising and lowering yards and sails.

KEEL: The backbone of the ship running from bow to stern along the bottom of the hull.

LEARN THE ROPES: To commit to memory every rope and its function.

LEE: Side away from the wind.

LINE: Sailor's word for a rope.

MAST: The vertical "stick" on a ship which supports the sails and rigging. FORE is the front mast, MAIN is the center mast and MIZZEN is the mast farthest aft.

MAN:(verb) Prepare to act, as in "Man the yards for handling sail."

MATE: Ship's officers serving directly under the captain.

POOPDECK: The high deck to the stern of a ship under which the captain's and mates' cabins are located. The name comes from a similar deck on Roman ships where the images of the gods (pupae) were kept.

PORT: The left side of a ship when facing forward.

QUARTERDECK: The next lower section of deck forward from the poop. In later ships the poop was left off and the quarterdeck ran all the way to the stern.

RATLINES: Ropes fastened across the shrouds to serve as ladders into the rigging.

RIGGING: The cordage and spars necessary to hold the sails in place and to manage them. Standing rigging supports the masts and yards; running rigging is used to work the sails.

SAILS: Are named for the mast which supports them (fore, main, mizzen) and from their position on the mast. The lowest uses only the name of the mast, thus from the deck upward there is the fores'l, foretops'l, foretopgallants'l, foreroyal and foreskys'l and so forth for each mast.

SCUTTLEBUTT: The wooden cask supplying drinking water for the crew. Because sailors often gathered there to talk, the rumors and gossip that they passed on were also called "scuttlebutt."

SHEET: A rope or chain which regulates the angle at which a sail is set in relation to the wind.

SHROUDS: Heavy lines from the mast to the sides of the ship used to support the mast.

SPAR: A general term for masts, yards, booms or gaffs.

STARBOARD: The right side of a ship when facing forward.

STAY: General term for any number of supporting lines of rope, wire or bar used to support a mast.

SQUARERIGGER: A ship rigged with sails hanging from yards which are squared to the ship.

STERN: The whole back end of the ship.

STUDDING SAILS (STUNS'LS): Extra sails, set on booms extending from the ends of the yards.

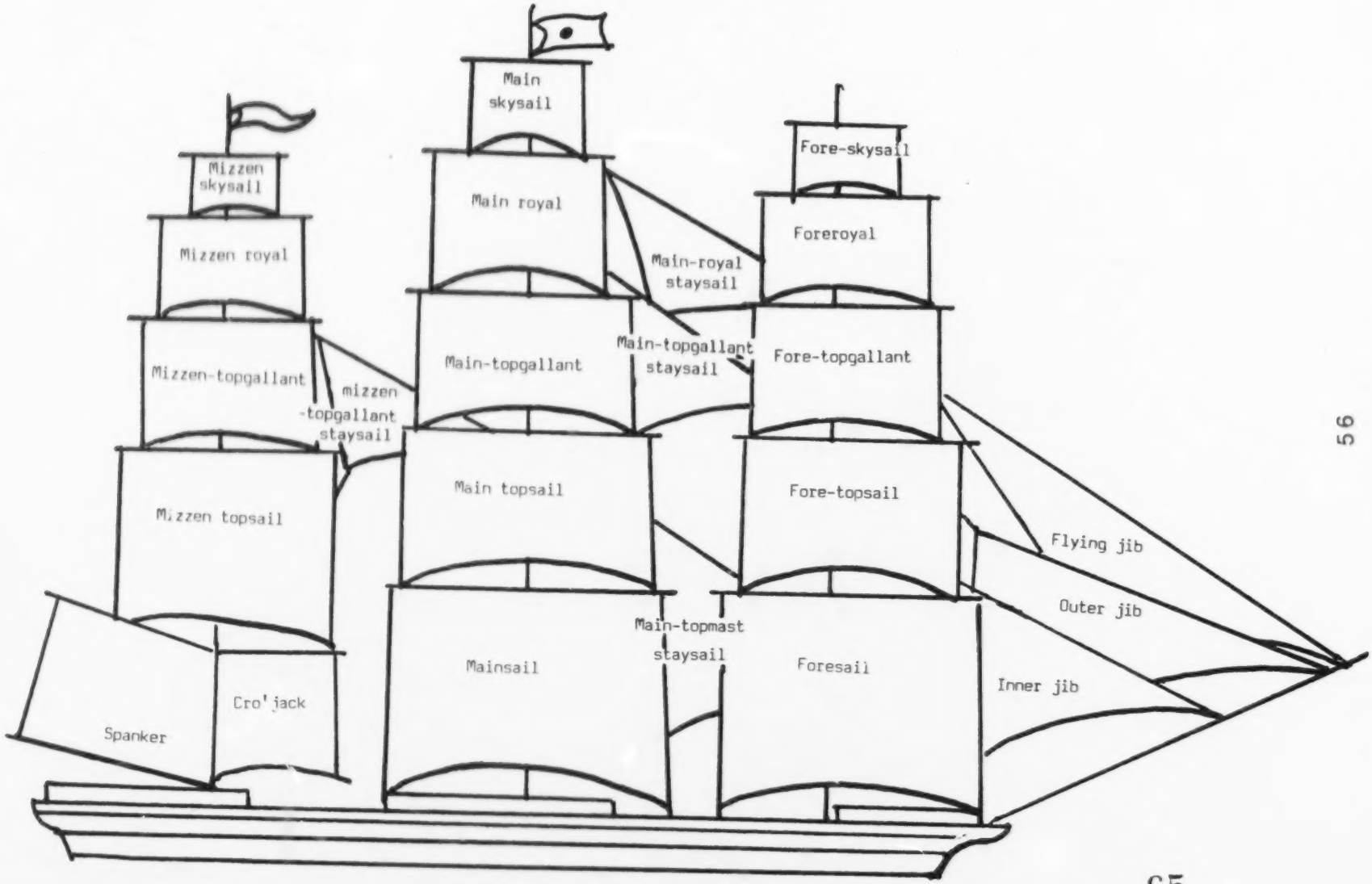
WINDLASS: A horizontal winch operated by either capstan or pump bars called "brakes" for heavy lifting.

WINDJAMMER: A sailing vessel

YARD: A cylindrical spar crossing the mast at right angles to support a square sail. The yard can be swung to different angles depending on the direction of the wind.

YARDARM: The outside end of a yard.

NAMES AND LOCATION OF SAILS ON A THREE MASTED SQUARE RIGGER



Margaret Batt has taught classroom music at Black Pine Circle School in Berkeley since 1977. Mary Ann Benson has been a music teacher in the Piedmont schools since 1979. Both have received training at Holy Names College in Oakland in the Kodály Method of music education and have presented workshops throughout the country.

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